

1840

Pot pourri

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THIRD POT POURRI.

ALLEGRO
MAESTOSO.

The musical score is written for piano and grand staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and mood are indicated as 'ALLEGRO MAESTOSO.' The score includes several performance instructions: 'pp' (pianissimo) at the beginning, 'p' (piano) later, 'Tenuto. in tempo.' (sustained, in tempo), 'Cres.' (crescendo), 'Rall.' (rallentando), 'Larghetto con anima.' (moderately slow with spirit), and 'ritard.' (ritardando). The piece concludes with a final chord in the grand staff.

pp

Tenuto. in tempo.

p

Cres.

Rall.

Larghetto con anima.

ritard.

Alas how great my bosom's pain! Sung by Miss Shirreff

3

ALLEGRO
MODERATO.

The musical score is written for piano and features a variety of musical notations. It begins with a treble and bass staff in the key of D major (two sharps) and common time. The tempo is marked 'ALLEGRO MODERATO.' and the dynamics start with a piano (*p*) marking. The score includes several systems of staves, with the right hand often playing more complex, melodic lines and the left hand providing harmonic support. There are numerous slurs, ties, and dynamic markings throughout, including a 'Dim:' (diminuendo) marking and another piano (*p*) marking. The piece concludes with a final cadence in the bass staff.

Third Pot Pourri. e.

4

8^{va} loco

Dim:

f *p*

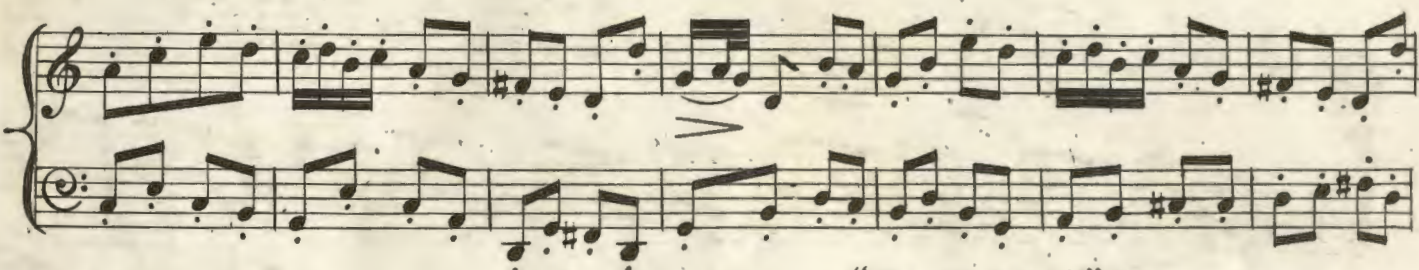
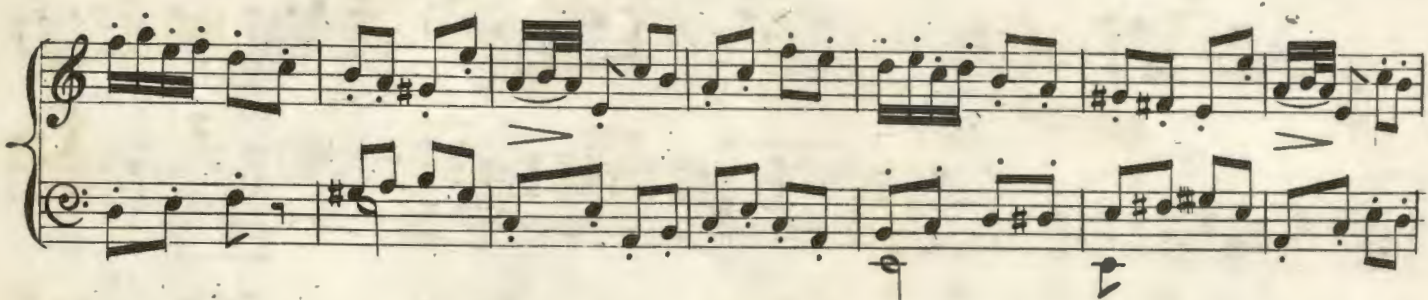
Espress:

8^{va}

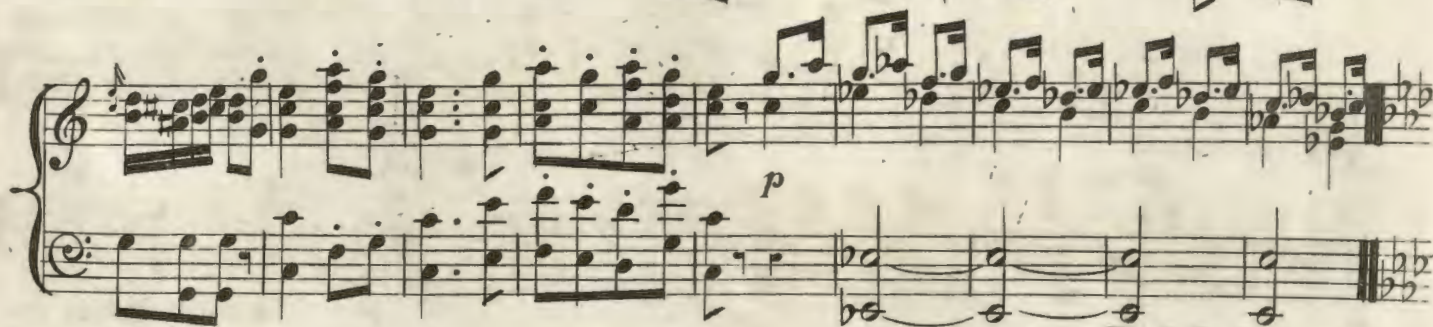
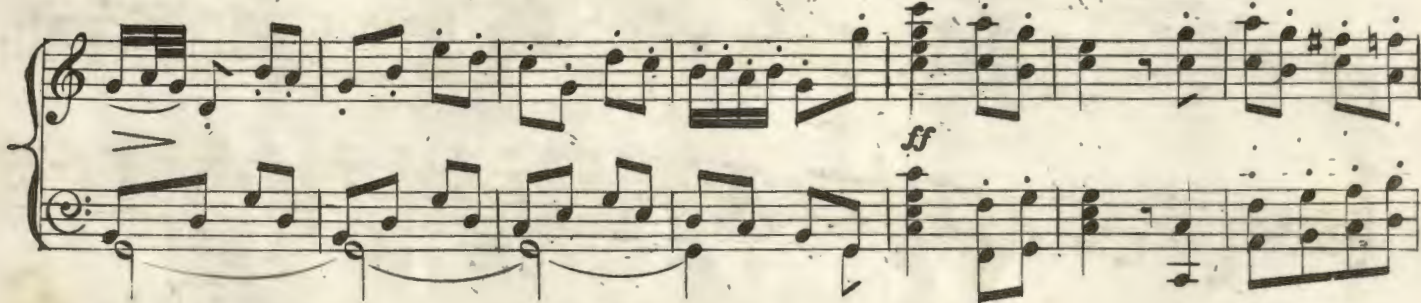
loco.

Rallentando:

Rall piu:



"Dreadful it is!" Chorus.



Third Pot Pourri. c.

Beneath a spreading tree. Sung by M^r. Wilson.

LARGHETTO.

ALLEGRO MODERATO.

Cres a poco

Cres: *Con forza:* *loco.*

"Chorus" The charms of rosy wine we sing.

ALLEGRO
CON FUOCO.

The musical score is written for piano in 2/4 time, featuring a key signature of one sharp (F#). It consists of eight systems of staves. The first system includes a treble and bass staff with a forte (f) dynamic marking. The second system continues the melody and accompaniment. The third system introduces a piano (p) dynamic marking. The fourth system features a repeat sign and a crescendo leading into a section marked 'Piu vivo.' The fifth system continues the 'Piu vivo' section. The sixth system shows a continuation of the lively tempo. The seventh system includes a trill marked '8va' and a triplet. The eighth system concludes the piece with a final triplet and a double bar line.

